1: Kroeber E-5 (1901) 1908
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A wife inherited practically nothing from her husband. If she had been faithful to him and had been of a good disposition, her parents-in-law might give her a certain number of horses or other property. The tent was considered the woman's possession while she lived with her husband; but on his death, even this was no longer her property. If the tent was worth keeping at all, it generally went to the dead man's sister, if she was newly married. A man, on the contrary, inherited his wife's property, though he generally gave back part of it to her relatives.

A woman, on her husband's death, went back to live with her parents, or, if these were dead, with her brother, uncle, or other relative. An old woman, on the death of her husband, generally went to live with her children, most frequently with a daughter.

On the death of a brother, especially a beloved one, or of his father or his son, a man cut his hair and went out naked (with only a buffalo robe) on the prairie to cry from morning until late at night. Women, besides cutting their hair, and cutting themselves (especially on the leg) until they bled, would also go out to cry, naked from the waist up. A sister cut herself for a brother, but a mother mourning for a child underwent the most pain. Of course the mourning was greatest for an only child. In such a case, parents might give away everything in their tent and nearly all their horses, stripping themselves of property so thoroughly as almost to go naked. Some mourners fasted for a number of days. If, while a person was crying on the prairie, one should in joke attempt to scare him, he might kill the disturber. Mourners were the bravest people in war, caring about no danger whatever.

Burial was in trees, on high rocks, or in caves inaccessible to wolves and coyotes. The corpse was wrapped in a burial robe.

A menstruating woman was called niniitixtj. It is said that she did not retire to a separate lodge, or eat separately from her family; but she did not approach a sick patient, because of the evil effect she would have on his condition by her presence. Some women were said to wear a breech-cloth during their menstruation.

In childbirth, women either lay or knelt. They grasped a stick supported in a horizontal position by two upright forked sticks set in the ground. After the umbilical cord had been severed, the end was left on the child. It was thought to fall off on the fourth day. The woman who had cut the umbilical cord received as a gift the knife she had used. A woman who washed a new-born child was given the vessel in which it was washed. The afterbirth was hung in a tree. If it were left lying to be handled, the child would be afflicted with sores. For three or four days after birth, the child was given suck by other women than its mother. This statement apparently refers chiefly to a woman's first child.

1: Kroeber E-5 (1901) 1908
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Names were given to children very soon after birth. Names were frequently changed and given away. A man would receive his father's name from the latter, or would take it after his death. If a child were sickly, a relative, such as a grandfather, sometimes gave him another name. A sick person sometimes also took a new name in order to recover. Renowned warriors sometimes gave away their names to young men. They might retain the same name for themselves, or take a new one. One very aged man gave away his name to a young man, telling him, "I give you my name in order that you may have as long a life as I." This was done without the occasion or accompaniment of a ceremony.

There seems to have been no prohibition against mentioning the name of the dead, nor even any reluctance on the matter. Some people, however, were ashamed to speak their own names.

Twins, called niiçan, were named, if boys, respectively Kaaen and Niiçaⁿ. The latter name, however, was not always used, an ordinary name being given instead. Girl twins were not called by these names.

The hair was formerly worn in braids, as at present customary among the Plains tribes, but also erect over the forehead. The women wore their hair either in braids or sometimes loose. In mourning, the hair, especially of the women, was cut about halfway across the cheek.

Ear-piercing, which among the Arapaho is performed on ceremonial occasions, and is itself accompanied with ceremony and giving of presents, was said among the Gros Ventre to be unaccompanied by special ceremonial actions. A woman or any one else does the piercing.

Boys who were herding horses sometimes took off their clothes and daubed themselves with mud until they were unrecognizable. They painted their horses, and made shields of willow. Then they came to the camp, mounted or on foot, to steal meat. Approaching the camp like a war-party, they would select the best meat hanging outdoors, charge on it, take it, and run. The old men and women and children chased them with clubs, but of course without success. The boys would go back to where they were herding, and have a feast.

The Gros Ventre say that both hand-shaking and kissing are aboriginal with them.

GAMES.

A common cup-and-ball game called tsöötskuutjaⁿ ("throw in") consisted of four hollow deer or antelope leg bones, each about two inches long, attached to a string passing through them, at the end of which there was a needle eight or ten inches long. This game appears to be identical with

l: Kroeber E-5 (1901) 1908
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counted coup on the enemy filled a pipe, and held it for the rest of the party to smoke as they stood in a row. The returning war-party, if successful, always painted black, but if a member of their own party had been killed, they returned without rejoicing; unless sometimes, when the loss of the enemy had been greater than their own, and a relative of the dead was in the party, he might say, "One of the enemy pays for my relative. On account of the others, let us enjoy ourselves." Then the party would paint black, and celebrate. Wounds received by members of the war-party would not prevent celebration, unless, of course, they resulted fatally; and they were always regarded as an honor.

Some war-parties started off publicly in broad daylight, having made it known that they were going; and any one who wished joined. Sometimes, perhaps, two men would agree to go, and invited such others to accompany them as they wished. Women not infrequently went with the war-parties. If a man was killed in war, his relatives, especially his parents, mourned for him. His father might go to the tent of a renowned warrior, and cry until this man became angry and announced a day for a party to start out to obtain revenge. On the day set, the party left publicly, usually on horseback.

A man's supernatural war paraphernalia are shown in Figs. 27, 28, and 29. They were obtained from a middle-aged man who had them from his grandfather, who first dreamed of the magpie and the other animals connected with the paraphernalia, and made the objects. A cylindrical raw-hide case (Fig. 27), such as is found used for holding feathers and medicine among most Plains tribes, is painted with a yellow, green, and blue design resembling parfleche designs. These colors represent the various colors of the birds that were dreamed of by the original owner, and whose feathers are kept in the case. The case is called the "house" of these objects. A wing-bone is attached to the outside of the case to make another whistle from in case of loss of the finished whistle included in the outfit. A small bag containing a necklace is kept in the case. The bag (Fig. 28, *a*) is ornamented with bead-work representing a frog (kaka"). This frog was part of the original owner's dream. The necklace (Fig. 28, *b*) has various wasóo ("medicine-roots") on it. These are said to be neither eaten nor otherwise used, except as they are worn on the necklace. The bone whistle (Fig. 28, *c*) alluded to is attached to a necklace of otter-skin. It is blown during the fighting to prevent injury. A magpie's skin (Fig. 28, *d*) and the skin of a smaller bird (Fig. 29, *a*) are also contained in the case. The white magpie-feathers are dyed yellow. The two skins are worn at the back of the head, and prevent the wearer being injured even in a hand-to-hand fight. A head-dress of ten magpie-feathers and of a white plume on red-painted

787 775 began to dig around behind her bedding and brought out a bowl such as that in which buffalo chips are pounded into powder. She said: 'Here. I want you to eat this.' It didn't look good to me and I just kind of felt it with my fingers. Instead of having sat by my sister as my mother had directed, I had remained by the door, because I felt kind of scared in some way. So I told them: 'Wait. I guess I will go out a minute. I will be right back.' But I got out of there and ran home as fast as I could go—back to my own bed, back to myself. If I had eaten what they had given me that would have been the last of me! After this dream I got well."

Mourning

●765 152 As soon as word was circulated that someone had died, all relatives of that person, especially the women, were supposed to gather as soon as possible to cry and mourn for the deceased. Very close kin were expected to show their sorrow at the death of a loved one not only by crying and wailing, but also by casting off their good clothes and donning old ones,—robes, for instance, consisting of pieces of old discarded lodge covers, or ordinary robes that were rough and worn,—and by cutting the hair.[7] This latter was truly [8 2] a great sacrifice, for to the Gros Ventres one of the chief criteria [302] of beauty, in men and women alike, was extreme length of hair. The hair of younger children in a family was spared, even at the death of parents, but should, say, a father die, the hair of the older daughters was shorn, though not cut so short as that of the widow.

[88] An elderly woman was usually called upon to do the cutting and the widow, guided by the strength of her emotional reaction, would indicate how short she wished her hair to be. It was said that some widows would leave their hair relatively long, just free of the shoulders, while others " when they felt too badly, had all their hair cut off, almost as men now wear their hair."

Close kin were accustomed to further show grief by going off to the hills and fasting, crying aloud as they wandered about alone, and sleeping out without shelter. A parent would have done so at the loss of a son, one spouse at the death of the other, or a sister for her deceased brother. Such mourners would stay out

[7] For this and other practices in mourning, see Kroeber, 1908, p. 181.

2: Flannery E-5 (1940-1948) 1953
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until someone went after them and talked to them and persuaded them to eat and drink some water.

The most extravagant expressions of grief were expected on the part of close relatives of men killed at war. It was under such circumstances that the mourners tore off their clothes and gashed their arms and legs. The blood was not washed off and the wounds were allowed to fester, often leaving ugly scars. It was maintained that in mourning the Gros Ventres did not cut off fingers,—that was done only in fulfilment of a vow. [304]

If a brave young man were killed by the enemy, his parents went even further in the expression of their grief, and sometimes had to be restrained from committing suicide. The father could show additional sorrow by cutting the manes and tails of his son's horses, which he then led about as he wandered on the hills for four days and nights, crying and mourning. The following case illustrates the behavior of an elder brother in mourning for a younger one, but may be somewhat exceptional in that the former felt responsible for the latter's death. [962] 765 787

"Little Man, also known as Deafie, was on his way home with his younger brother. They had been on a friendly visit to the Crow. There were others in the party and one evening while they were camped, the younger brother had a dream. The next morning he told them: 'I had a bad dream. I dreamed I got killed.' One of the older men said: 'All right. We will stop here awhile so we can make a sweat-lodge and we will smudge.' (That is what they did when they wanted to prevent something bad from happening.) But Little Man told them that, although the rest of them might believe in dreams, he did not, and he insisted that they move on. The old man couldn't say anything more. As they were going along that same day, Little Man was scouting ahead and sighted the enemy. The Gros Ventre party separated, Little Man going with one group, his brother with the other. The brother happened to go right into the midst of the Assiniboine and was killed. The others heard the shots, but when they got there, Little Man found his brother lying dead. He then tore off all his clothes and would have committed suicide by dashing singlehanded after the enemy had not his brother-in-law grabbed him and held him back. When they got home, Little Man felt so badly that he cut off his beautiful

2: Flannery E-5 (1940-1948) 1953
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long hair. All this happened just a year before he married Coming Daylight."

It was said that not infrequently those out mourning on the hills experienced visions of supernatural significance. It seemed that women were especially favored at times like that since they never went out in quest of power as did men. When Lame Bull's wife was mourning for her younger brother after he was killed at war, "someone" came to her and taught her a special song which she should sing when the party returned from avenging his death. Coming Daylight, when crying out on the hills after one of her sons died, was "shown a cane" which she took to mean that she would live to be an old woman. Another of her visions is given in detail as it involves a substitution for the more violent expressions of grief.

"When I was out in the hills after my favorite son died, I dreamed that I was in a big lodge full of people and I was sitting right by the door. At the back of this lodge was a big pile of tobacco mixture and a pipe lying alongside. The owner of the lodge, after he filled the pipe, got up and walked toward me. I was scared, because I didn't smoke. This one told me: 'Look at these people.' I did so and noticed that many of them had their hair cut and that their bodies were bleeding. Then he said: 'That kind of mourning is in the past. Nowadays your only consolation is in smoking this pipe.' He gave me the pipe and I started to smoke. I smoked until the tobacco was finished, emptied the pipe and put it down. Then the owner of the lodge told the other people there: 'Go ahead.' All the people in there took turns coming up to me, each rubbing red paint on his hands and painting me, starting at the top of my head and proceeding right down to the tip of my moccasins. I was facing the door and when the last one finished, the man told me: 'Now go home. Don't ever go on the hills and mourn again. But always smoke if you want to.'

"That was my dream. When I got home I sat down and started to cry. When my husband asked me what was the matter, I told him that I wanted a smoke, related my dream to him. He said: 'I will take you to your sister.' When we got to her house my husband said to her: 'Your sister is crying for a smoke.' My sister laughed and said: 'Well, I have no pinto ponies to give her!

2: Flannery E-5 (1940-1948) 1953
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I have always heard her say that she would never smoke, even if someone gave her a pinto pony.' But when my husband told her about my dream, she said: 'Oh. It is great to have a dream like that. Many of us fast and pray and we are never shown anything!' So she fixed a smoke for me and gave it to me. I have been smoking ever since."

Whenever close relatives happened to be in the vicinity where lay the remains of one of their number, some at least went there to cry. Coming Daylight remarked that she remembers well where each and every one of her relatives had been "left," and feels the country, over which the Gros Ventres had control in the 1860's and 1870's, to be "fenced in" by their remains.

At present when a Gros Ventre dies, no "feasting and smoking" is done for four days thereafter. If, however, an important date has been set and it is seriously inconvenient to postpone a big gathering, at least one of the chief mourners would be invited "too soon," and has no choice but to accept. Before eating, the host or someone in his place "talked" to the mourner and commanded him to cease mourning, to paint his face, and henceforth to join in all amusements, dances, and social affairs of the people.

3: Cooper E-5 (1938-1940) 1957
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singed off at a fire, and the insides taken out without skinning the animal; then it was quartered up and boiled.

In addition, Charles Buckman stated: "If a party went out to war and met the enemy, before the actual fighting began a man might promise to give grub and a feast to old people, and as part of the feast there had to be a dog,—a pup, of any color. After the party got back home [at the feast, before eating] four pieces of the dog meat were taken and held up and then set on [in] the ground, one each to the north, east, south and west. The pieces were held up as offered to God—in thanksgiving and as a prayer for future favors. Then the young man served the grub to the old people. Before eating they would say, 'O God, this young man has fulfilled the promise he made to you,' and they would pray for him."

What we may call, for want of a better name, sacrifices of person or somatic sacrifices, took three main forms: offerings of flesh, of finger joints, and of self-inflicted suffering and/or privation. Each of the first two is a sacrifice in the strict sense of the term; the third, in the broader sense. The gashing of arms, legs or face as a mourning custom was quite distinct in the Gros Ventre mind from the above flesh offering: it expressed sorrow, it was not in any sense a sacrifice or offering to the deceased. No sacrifices at all were connected with mourning. Nor were finger joints ever cut off as a mourning observance.[8]

In most instances recorded by us, these somatic sacrifices were made in fulfillment of vows for the cure or safety of a close relative of the vower,—as, it may be recalled, was the case with self-torturers in the Sacrifice Dance. There were exceptions however: in their respective quests for power, Bull Lodge cut off a finger joint, and Little Man, Al Chandler's adopted father, cut off bits of flesh; the other Little Man, Coming Daylight's husband, when suffering from hemorrhages and pains around the heart was told in dream that he would get well if he underwent solitary self-torture.

Women as well as men would make offerings of their flesh and finger joints. To judge from the records we obtained, the finger joint sacrifice was more frequently made by women than by men,

[8] Cf. Flannery, 1953, p. 205.

6: Cooper E-5 (1931-1940) 1944

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of men, including Stiff Arm, a noted Gros Ventre medicine man, who has since died. Only a few details were obtained: the rite within a regular tepee with spectators present; the tying of the performer with ropes, his escape therefrom, and after his escape the ropes in a ball which could not be untied; the summoning of the spirit of the deceased relative by the performer; the shaking of the tent "as in a cyclone" when the spirit came; talking "from above" by the spirit; singing by the performer and by the others in the tepee.

Later in August-September, 1939 and 1940, fuller information on the shaking tent rite was secured in connection with a general study of Gros Ventre society and religion, from The Boy and Thick, two of the older and best informed men among the Gros Ventres. These fuller data here follow.

Spiritual helpers among the Gros Ventres were of two kinds, ghosts of deceased persons and beings who had never been men. The latter, the ordinary guardian spirits, by far the more common, do not concern us here as they do not enter at all into the Gros Ventre shaking tent rite. Only ghosts so enter.

A ghost helper, tsatsawâ'ą (–â– and superior a nasalized), was usually acquired in the following way. It was not sought by fasting and crying out on the hills, the customary procedure for acquiring non-ghostly guardian spirits and power. In fact there was either no quest of any kind or at most a somewhat indirect one. The usual sequence was as follows. A surviving relative would keep in his or her possession some memento or keepsake—something the deceased had prized greatly, some belonging such as a whip, or a tooth or bit of hair of the departed one. The keepsake was kept, not worn. It was kept not for the purpose of acquiring the ghost of the deceased relative (a father or other close relative), but solely or at least chiefly, so far as I could gather, out of regard for the departed.

In most cases where such mementos were kept nothing happened. In some few cases, however, the keeping led to the acquisition of a ghost helper by the keeper. The first intimations the keeper had of the intentions of the deceased relative were knockings, or whistlings, or other kinds of disturbance around

8:Flannery E-5 (1940-1948)1960 NQ13 Gros Ventre NQ13

"My experience was by dreaming. One time before I was married—I must have been about eight years old—I was sleeping in a big lodge and a 'person' came and wakened me. He had a bag of medicines on his back. He came to me on four successive nights and laid out these medicines and told me what each was for. On the third of these nights there was a man lying there—he was just skin and bones. The 'person' who had awakened me told me: 'You could take all these medicines and you could cure people like that one lying there' [i.e., a person in the last extremity]. In my dream I would do everything he told me, manipulate my hands to draw out the sickness, and do everything. But I didn't want that power and would tell him so. Each morning too I would relate to my grandmother exactly what had happened in the night but she would try to hush me up, telling me: 'Don't say anything; don't tell anyone. You will be a great medicine woman.' But I didn't want that power. I didn't like it because when medicine people suck on the weak part of the sick person they have to swallow what they extract. I had decided I would rather be quiet and not do anything like that, or sacrifice my flesh, or things of that kind. Perhaps if it had come later I might have taken that power and become great."

Nevertheless when later in life she had other dreams indicating supernatural power, she likewise refused. She explained in regard to one of these experiences, for instance: "The one who awakened me this time had told me to face the rising sun and was showing me how to make a smudge from the moss that grows close on logs; but I told him. 'No. I would rather not have it.' Those who have power die too soon."

Incidentally, still in connection with curing, bleeding was an operation which was performed purely as a natural remedy for a person who felt dizzy or sluggish. Anyone could do it—no supernatural validation was needed. Other women described quite casually how it was done and discussed the various times they had actually performed the operation. Coming Daylight, however, insisted that while there was really nothing to such an operation, she could never bring herself to perform it, nor would she allow anyone else to bleed her; she could not stand the sight of blood.

The aversion to the sight of blood and to self-mutilation was evidently deep-seated and showed itself in a marked manner early in her life. On one occasion a close relative was very ill. In such a situation it was expected that every member of the family would rally around and do whatever he could toward the recovery. Among the things that fell within the scope of activity for female relatives was that of vowing to sacrifice something valuable, including perhaps the blood from one's arm or a finger-joint, if the person recovered. At this particular time, Coming Daylight was a young child, and her grandmother decided that it would be appropriate for the little girl to offer that her finger-tip be removed if the relative regained his health. When it was suggested to her, Coming Daylight refused, even though her grandmother took after her with a stick. She actually ran away and wandered alone, until two nights later the relative died and an uncle finally found her.

On another occasion in her early youth, too, she defied a convention connected with kinship by refusing to join in mourning for an uncle who had been killed in revenge for having instigated the murder of his brother's wife. When her grandmother upbraided Coming Daylight for not expressing grief in the traditional manner, the latter defied her by saying: "I am not going to cry for that man. I don't know why you are crying for him. I have worked for that woman and she has fed me, and has even given me meat to bring home to you. I heard

8:Flannery E-5 (1940-1948)1960 NQ13 Gros Ventre NQ13

the shots and went later to see what happened, and there I saw her lying across the fire; her dress had burned off and her body was all shriveled. They weren't satisfied to kill her, but they burned her too!" She maintained her attitude and all the scolding from her relatives was of no avail.

Before turning to her adult life, we may refer to another instance which illustrates Coming Daylight's sensitivity to the suffering of others. In the Sacrifice Lodge, which is the Gros Ventre version of the well-known Plains Sun Dance, one of the important features was the spectacular self-torture which the active participants underwent. Each one had a sliver of wood embedded in the flesh of his chest. To the wood was tied a line, the other end of which was fastened high on the center-pole of the lodge. The man, leaning back so that the line was taut, went back and forth until finally the sliver was torn from his flesh. Meanwhile the women cheered on their relatives by "rattling their tongues," singing war songs, and the like, by way of encouraging the men to be brave and see the thing through. Coming Daylight was quite a young child when she first witnessed this performance. She remembered vividly her reaction when one of the young men, in his exhaustion, went to the center-pole and, putting his arms around it, wept aloud. She was not able to stand it any longer and rushed home crying. Her grandmother was very angry with her for leaving in the middle of the performance, but all the little girl could say was: "Oh, I just pitied that young man," and she could not be induced to return to the dance lodge. We may add here that actually in later years she did not participate in the Sacrifice Lodge even so far as women were allowed to do so.

The examples we have given are sufficient to show, I believe, that Coming Daylight had developed as a child a very strong set against violence, against painful and dangerous experiences. She refused medicine power from supernatural sources not only because it was dangerous but also because it involved a kind of physical activity which was repugnant to her. She refused to mutilate herself and was extremely sensitive to painful experiences in others. Her actual deviations from the patterns of accepted or approved behavior all tended in this same direction against violence. Her adult behavior likewise was consistent with this trend in her personality.

In consonance with her feeling against physical violence Coming Daylight avoided as far as possible the rough-and-tumble play in which brother-in-law and sister-in-law were free to, and indeed expected to, indulge. Other women told with glee how they enjoyed "getting even" with their brothers-in-law by, for instance, pushing them when fully clothed into the river, or dumping bucketfuls of water over their heads when they least expected it, and so on; but Coming Daylight admitted without hesitation that she didn't like that sort of thing and never attempted to retaliate even when her brothers-in-law succeeded in playing jokes on her. Similarly while it was not unusual for women rivals to actively fight over a man, she refrained from such undignified behavior, although it must be admitted that she had enough provocation on at least one occasion of which she told me. She had just married a man who was described by others as something of a gay Lothario. A woman who had been trying to force her attentions on him was furious when she heard of the marriage. She rushed to the lodge and pulled Coming Daylight out feet first, yelling insults the while. When the latter regained her feet she made no attempt to hit back even though the other slapped her and pulled off an earring, tearing the lobe of the ear. Coming Daylight, however, bided her time and soon was able to make an opportunity for an exchange of words with the woman at a big social dance.

8:Flannery E-5 (1940-1948)1960 NQ13 Gros Ventre NQ13

Her final rejoinder was such a witty and pointed one that everyone laughed heartily at her rival's expense. In this culture, of course, public ridicule was a far more effective retaliation than the biting and scratching that other women said frankly they would have indulged in when attacked.

Expression of emotional excess was institutionalized for the Gros Ventres, as for the rest of the Plains, in the bereavement situation. Upon the death of a husband, son, or father, a woman was expected to start wailing as soon as she heard the news, have her hair cut off, discard good clothes for old ragged ones, gash her arms and legs, go to the hills to mourn and cry, resisting for a time the pleas of her relatives to return, and being watched lest she attempt suicide. Coming Daylight was only a young woman when she was first widowed and the mourning pattern was still in full vogue. It is certain from other evidence than Coming Dayling had a deep affection for this husband to whom she had been given as a child-bride and in whose kindly and indulgent treatment she had found a pleasant escape from the rigorous discipline of her grandmother. Nevertheless the public expression of her grief was minimal—no abandonment for her. Although her sister was sent on the hills with her to keep watch over her in the usual way, Coming Daylight was easily persuaded to return shortly though she herself was proud of the fact that she had stayed out so long that she actually had got a frozen toe! In later years when all that was left of the ritual was the wailing out on the hills, she lost the son whom she herself, and everybody else, acknowledged as her favorite. She had not been on the hills very long when she experienced a significant dream, as follows. She was in a lodge at the rear of which was a big pile of tobacco mixture and a pipe. The owner of the lodge filled the pipe and approached her. She was frightened because she didn't smoke. The owner of the lodge however told her: "Look at these people." She looked and saw many with their hair cut and their bodies bleeding from the gashes inflicted in grief. The man then told her: "That is in the past. Nowadays your only consolation is in smoking." So she accepted the pipe and, after smoking it, she was painted in ceremonial fashion by each of those other mourners. Then the owner of the lodge dismissed her saying: "Now, go home and don't ever go on the hills and mourn again. But always smoke if you want to." She went home right after this dream and when she told her husband of it he accepted it as valid and persuaded her sister to prepare for Coming Daylight her first real smoke. She maintained that the habit subsequently developed was actually a great comfort to her.

The final area with which we shall be concerned here is the war complex—a vital aspect of the old Plains culture. Gros Ventre women were allowed direct but limited participation in these activities in the sense that, while they would not join a party of men who were going on horse-raiding or revenge expeditions, if opportunity offered they might exhibit the same kind of bravery that a man should show and derive considerable status therefrom. For instance, if one of the enemy fell nearby, the women rushed out from camp to count coup, and to grab trophies with which to inaugurate the relationship known as "enemy-friends." Coming Daylight, however, was never one to indulge in this sport. She told of the one—and to her extremely distasteful—occasion on which her hand literally was forced. It seems that during a raid on their camp one of the enemy was shot and her husband scalped him. The victim was lying not far from her lodge and, as her husband dashed off to pursue the rest of the Assiniboine, he shouted for her to come out and see what was going on. Coming Daylight saw the man lying there, face down, covered with blood. He was not dead